the Photographist

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CHRISTMAS EVE IN CAMP

the Photographist

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P.O. Box 27652
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(702) 870-6378

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SPECIAL FEATURES

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FOCUS

Captain's Log, Stardate 5321.7. While exploring the ruins of an ancient civilization on Tau Ceti Four, Dr. McCoy and Mr. Sulu have discovered a mysterious sealed chamber, apparently a museum, filled with an amazing collection of primitive devices, mostly nothing more than rectangular boxes made from organic materials and an optical lens system made from simple silica compounds.

Sulu: What do you think these are?

McCoy: I'd have to vertify this with the ship's computers, but my guess is that they're . . . cameras.

Sulu: Cameras? They sure don't look like any cameras that I've ever seen. Where are the imaging circuits? How do the viewscreens attach?

McCoy: These are antiques; they're OPTICAL cameras. They must go back CENTURIES, when images were called—what was that name? Oh, yes, photographs!

Sulu: There must be tens of thousands of them; it's incredible! And look, they seem to have come from every civilized planet in the known universe.

McCoy: You're right! Look here, there's even a section from EARTH!

Sulu: Bones, give me a Tri-Corder reading on that strange doorway over there!

McCoy: Amazing! This explains how this . . . er . . . unusual collection was put together. This doorway is a Time Portal; it can transport someone to any place in the Universe, at ANY time in history.

Sulu: I'll bet it's operating right now and our mysterious collector is on a "hunting trip" at this very moment.

McCoy: The controls seem to be set for ancient Earth.

Sulu: I make it to be October, 1983; near the town of Ravenna, Ohio. I'm dying of curiosity . . . do you think if we stood right here and I pressed this thing . . . . WOOOOOOPS . . . .

Suddenly, Sulu and McCoy find themselves near an old farmhouse on a crisp, sunny afternoon, surrounded by hundreds of people milling about. A man, standing on the front porch, is shouting to the crowd.

Man: SOLD! Number 44! Yes sir, you get this here bushel basket full of old Dagger-Types for FIVE DOLLARS! Thank You. Next we'll bid on the old wooden box camera with the gen-u--wine ivory knobs on top!

Sulu: How will we find our quarry in this crowd?

McCoy Easy, look for someone dressed funny.

Sulu: WE'RE dressed funny but nobody's staring at us. I can't figure it out.

McCoy: Everyone here looks funny to me; they must all be antique dealers.

Sulu: The crowd seems to be dispersing; I'll talk to the man who was shouting at the people.

FOCUS

Auctioneer: Old photographic things? Sure, I just auctioned off the old Frank Ford estate. Y'know, there was nearly a complete Dagger-eun Studio in among all that other stuff. There was that old camera with the bevelled edges, some old tripods. Then there was all those boxes and doo-dads, the photographer's "tools", buff sticks and sensitizing boxes the feller called 'em. Why there must'a been hundreds of them Dagger-Type foty-grafs. 'Coarse it was all that paper that made the guy so happy. That Frank Ford feller must'a saved every receipt from every supply house he ever got. All them ads; 'broadsides" the buyer said, and even his original day-books, too! The City feller what bought all that stuff sure seemed happy.

McCoy: Who was he? Where did he go? We've got to find him!

Auctioneer: There he goes now . . . dragging those big boxes over to that flashy looking Ford. That's funny; he just seemed to vanish. Everything just sort-of "sparkled", then it all disappeared.

Sulu: Did he give you his name?

Auctioneer: I think he called himself Isenburg; that's it . . . he said his name was Matthew Isenburg.

McCoy: Blast! Missed him by THAT MUCH! Let's get out of here! Beam us up, Scottie!

OK, I'm sure there are many of you out there who can't believe that Matt Isenburg could ever just sparkle and disappear, though some rival collectors have probably on occasion wished he would. Just the same, how DID he get all that great stuff from the virtually unknown Frank Ford estate auction? Is Isenburg REALLY a Ford dealer from Connecticut? Is the greatest daguerreian equipment collection in the universe REALLY on Tau Ceti Four? I'll never tell. "Beam me up, Scottie!

MIKE KESSLER

COVERS

This may be the Fall issue but when you come out around Christmas time you have to have a Christmas cover. This time it's a glass lantern slide from the 1860's entitled, "Christmas Eve In Camp". It was found while I was antiquing in the Midwest many years ago. I've always wondered if the soldier was looking at a dag, ambro, or tin. This color cover is a special Christmas gift to all our members!

On the back cover we see yet another example of an enlightened and forward thinking studio operator who knew how to spell his profession. Than you, Bill Carroll.

GRAFLEX PROJECT REPORT

As we mentioned in the last issue, the WPCA is sponsoring research for the publication of a book on the history of Graflex. This is the first of a series of reports by WPCA member Roger Adams who is currently in Rochester, NY, working on the project.

GRAFLEXING IN ROCHESTER

Arrived here after a problem-free trip across country, and anxious to get started on the history of Graflex. I'm staying in a rooming house that's just across the parking lot from the George Eastman House. The Holiday Inn it's not, but fits in perfectly with the job at hand.

Things got started at the Eastman House with introductions to the people I would be working with most often. Phil Condax and his capable staff are the ones directly involved as Phil is Director of the Technology Collections and is in charge of the "vault". Phil has really been terrific in his interest in our project and his willingness to help. I have a spot in the vault to carry on what work has to be done and right now I'm pouring through the files and boxes of Graflex material there. Even though I've only been here a short time, I have already discovered new material, confirmed some previously known data, and exploded some myths. However, you'll have to read the book to find out what they are.

Dave Gibson, of the Patent Department of Eastman Kodak Company, has been very gracious in allowing access to what Graflex material is in the Patent Museum and am very grateful to Dave for all his help.

Since the project is being pursued in stages, there will be frequent trips between the Eastman House and the Kodak Patent Museum until the story is complete. Searching is also being done in court records, newspaper files, and libraries. Since this research has never been done before, the material that is known is somewhat disorganized and fragmented, and the unknown material must be dug out. This is particularly true of the early history of the company, and even more so with its founder, William F. Folmer. Even though he "clocked the shutter heard around the world", Mr. Folmer seems to be considered a minor character in photo history.

In addition to the above, tremendous support and invaluable aid has been received from the Photographic Historical Society (PHS) and its members. (For those of you unaware of it, the PHS is the local collectors club here in Rochester, and incidentally, the oldest in the country.) They have been a great help in cutting corners, opening doors, and generally helping the uninitiated around Rochester.

In summary, the reception here has been warm and generous, with everyone being more than willing to aid in the completion of this project.

ROGER ADAMS

MUSEUM REPORT

It has been more than ten years since Dr. Robert Bingham donated some 2,500 pieces of photographic apparatus to the University of California's Riverside campus. Who could have guessed that within one brief decade that gift would grow into one of the West's largest archives of photographic materials?

Today the collection of the California Museum of Photography contains several hundred thousand items, both prints and apparatus. November was selected as the official month to celebrate; two major events scheduled as part of that celebration are the subjects of this report.

On the evening of October 28, the *Tenth Anniversary Gift* exhibition, showcasing items given to the museum during the past year, opened with a gala reception hosted by UCR Chancellor Tomas Rivera. More than 150 persons were present to hear brief addresses by honored guests which included: Dr. Robert Bingham, Founder and Curator Emeritus; Ivan Hinderaker, Former Chancellor; Edward Beardsley, Founding Director; Joe Deal, Former Curator; Howard H. Hays and Mead Kibbey, Founding Committee Members. Director Charles Desmarais gave a brief welcome and introduction, followed by Chancellor Rivera, welcoming former Chancellor Hinderaker. Ivan Hindraker, Ed Beardsley, and Joe Deal each reminisced about the Museum's early days and how the collection was built. Dr. Bingham summed up the talks appropriately as follows:

> "So I propose a toast: To those who established and built this most unusual collection of historical cameras and photograpic art, and to those who continue to plan and work for the future of the California Museum of Photography and its programs to enrich the knowledge and culture of photography in the University of California, Riverside. I thank you."

The exhibition, which continues through January 7, 1984, contains items from all eras of the history of photography. Dr. Bingham gave a French daguerreotype camera made in 1848, and now the oldest camera in the collection. The WPCA donated three excellent items: a Semmindinger "Excelsior" wet-plate camera, made in New Jersey during the 1870's; a beautiful quarter-plate ambrotype, circa 1860, of Sir David Brewster, inventor of the stereoscope; and a Simon Wing Nine-Lens Multiplying Camera, circa 1870. Mike Kessler gave a group of four Stanhopes, the first of that type of viewer to be represented in the collection. Twelves volumes of the important journal *Camera Work*, published by Alfred Stieglitz between 1903 and 1917, were gifts of Mead Kibbey. Chicago collector David Ruttenberg gave ten Barbara Morgan photographs, and also prints by Nathan Lerner. Contemporary photographers Kenda North, David Plowden, Linda Connor, and Anthony Hernandez each gave examples of their work. Joe Deal generously donated his 1981 *Fault Zone* portfolio, which contains 19 prints.

More than 170 prints have been promised as a gift by UC Davis professor Joseph Baird. All document architecture and culture during the nineteenth century. Three of those photographs are now on display; a large selection will be the subject of a museum exhibition January 13 to April 7, 1984. It would not be possible to list all the wonderful gifts received, or all those on display. If you haven't seen the show, it will continue through the Christmas holidays.

Also, in conjunction with the Tenth Anniversary, the Second Western Photohistory Symposium was held on the UCR campus on Friday, November 11, sponsored by the CMP and WPCA. Despite somewhat inclement weather, nearly 90 persons attended the day-long event. Charles Desmarais opened the talks by introducing the keynote speaker, Eugene Ostroff, curator of Photography at the Smithsonian Institution for the past 23 years. Ostroff's address, entitled "Photography and American History", concerned the ways historians in many fields use photographs as research tools. The next speaker, Peter Palmquist, photographer and photohistorian from Arcata, California, delved into specific research methodology for uncovering information on nineteenth century photographers in his talk: "Photographic Archeology: A Case for Regional Research." The last talk of the morning was by Robert Pins of Norwood, New Jersey, editor of *Shutterbug Ads* "Help" technical column, who gave a rousing and anecdotal history of the Rolleiflex in "The History of Franke & Heidecke".

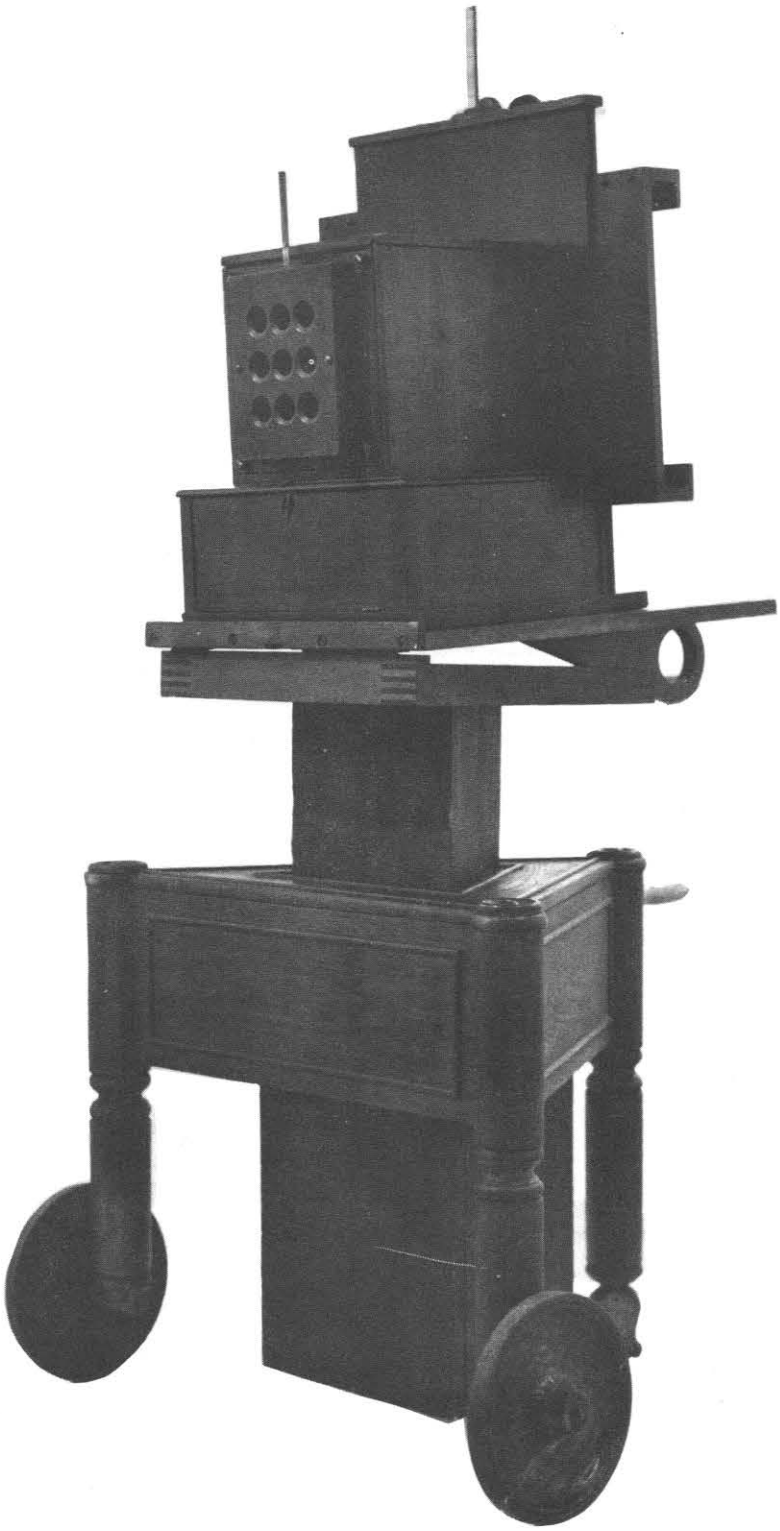
After a brief lunch recess, the slide lectures continued with Roy Flukinger's talk entitled "The Sleeping Photograph". As curator at the Humanities Research Center at the Humanities Research Center at the Universary of Texas at Austin, Flukinger showed photographs from the Gernsheim Collection, many of which have never been reproduced as he discussed their sociological and historical context. Eaton Lothrop's contribution, "The Box Camera, Photography for the Masses", covered the development of the box camera from the 1883 Schmid Detective to the Kodak Instamatic and Disc models. Lothrop quipped that he had a habit of seeing all cameras as box cameras . . . including the Rolleiflex which he said is simply two box cameras, one of which doesn't work!

The final presentation was by CMP Keystone-Mast curator, Edward Earle. "Culture As Experience: The Case of the Stereograph" investigated the vast popularity and mass appeal of stereo photography, and the topics which were of particular popular interest. Thanks to the assistance of David Starkman and Susan Pinsky the audience viewed the slides in living third dimension! A panel discussion concluded the symposium.

Charles Desmarais moderated as the participants addressed the central issue of the day, the role of photography collections in today's society. Discussions continued during a champagne reception in the museum. Published proceedings from the symposium will be available. If interested, please inquire through the CMP or the WPCA.

KATHERINE DIAGE
Curator

WPCA MONTHLY MEETINGS ARE HELD ON THE 4TH SATURDAY OF THE MONTH AT 7:00 P.M. AT THE WHITTIER COMMUNITY CENTER IN WHITTIER, CA. CALL (213) 693-8421 FOR FURTHER INFORMATION.



The WPCA's latest gift to the California Museum of Photography is this nine-lens wet-plate studio camera and stand made by Simon Wing of Boston, Massachusetts around 1870. (Photo by Herb Quick)

FALL 1983 SHOW REPORT

By Walt Wolf, WPCA

Now here this, now hear this. It's Show Report time again, so listen up and I'll brief you on our GREAT Show held the weekend of November 12th and 13th at Pasadena City College, in Pasadena, California.

If you were there, you already know that it was a great show; but, if you missed it, let me fill in some of the highlights and some of the details for you; hopefully towards generating sufficient enthusiasm on your part so that you will make the effort to be at our next semi-annual show in May 1984.

It was a great show by every possible measure; Number of rooms (3); Number of trade tables (134); Number of exhibits (13); Number of exhibit tables (25); Number of sellers and assistants (261); Number of paid guests on a very rainy Saturday (1,037); Number of paid guests on very sunny Sunday (695); Number of paid-up members who came in early (29); Number of tables in a single exhibit (12); Total headcount (over 2,000); and thousands upon thousands of items of photographica being displayed, appraised, discussed, sold, traded or simply admired.

With all of this emphasis on items bought, sold and traded, it is appropriate to remember that this was not just a giant camera and images trade and sales event, but to remember that WPCA is organized for and dedicated to the preservation of our photographic heritage for generations yet to come. Towards that end, WPCA has always encouraged and featured individual exhibits at its shows; exhibits carefully planned and prepared by their member/owners to present and display some particular facet of their own interests in collectible photographica.

At this Fall 1983 Show, we were honored with 13 excellent exhibits, each one great in its own right, for fellow collectors and the public to enjoy. And enjoy it, they did!

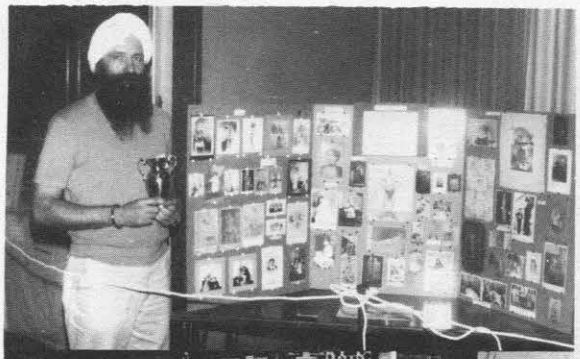
While each exhibit was great, there was one which was overwhelming! Charley Kamerman's "Three Walls of Kodaks" was a truly outstanding display of Kodaks of every era, displayed with original boxes, original literature, original window display materials, etc., etc. It is no surprise that this giant exhibit won the Most Popular Exhibit Award. Congratulations, Charley! And congratulations to all the other exhibitors, too! Winners and categories are as follows:

Equipment, 1910 - 1955	Art Evans & Bob Pins
Equipment, Subminiature	Graham Pilecki
Equipment, Magic Shadows	Wes Lambert
Equipment, Leica	Bob Bingham
Equipment, General	Charley Kamerman
Specialty	Ralph Hattenbach
Images, Early Process	Hubert Jury
Images, General	William Morris
Images, Paper	Lou Smaus
Specialty	Robert Suarez
Other Exhibitors:	G. H. Kissin, Greg White
	Bob Krockel

As stated several times already, it was a GREAT Show; by virtue of the enthusiastic participation of sellers, traders, buyers, public, exhibitors AND by the hard work of a dedicated group of trustees, members, spouses and friends who put in countless hours, planning, promoting and putting on this show. Read on and acquaint yourself with the many areas of effort. As Show Manager, I am delighted with the fine job they did. I'm proud of them! My thanks (and I hope, your thanks, too) to the following people:

Those who designed and printed the show logo, flyers, etc.
Those who assembled, addressed and mailed thousands of flyers.
Those who prepared and placed news releases & newspaper ads.
Those who developed the floor plans & table arrangements.
Those who transformed incoming requests into table assignments.
Those who prepared and distributed seller's registration kits.
Those who made arrangements with Pasadena City College staff.
Those who arranged for rental of extra tables.
Those who made up hundreds of show buttons.
Those who assigned and coordinated individual exhibit spaces.
Those who moved hundreds of tables and chairs to set up the 3 rooms.
Those who made and placed table number and name signs on the tables.
Those who hauled and arranged the stanchions and ropes for the exhibits.
Those who arranged for and staffed the hospitality room.
Those who manned the doors to control access for members and guests.
Those who staffed the registration and ticket sales desks.
Those who staffed the WPCA book sales desk.
Those who installed, operated and removed our public address system.
Those who prepared, placed and removed posters, banners and signs.
Those who promoted and put on a very successful silent auction.
Those who judged the individual exhibits and selected the winners.
Those who procured award trophies and had them engraved.
Those who photographed the exhibits and award winners.
Those who kept everyone informed by announcements on the P.A. system.
Those who took down the show and packed the club property.
Those who compiled, audited and paid the bills.
Those who contributed in some way that I've failed to acknowledge.

Take a moment, visualize how YOU can fit into this myriad of tasks, and then step forward and say, "I'm anxious to do my part for the Spring 1984 WPCA Show. How may I help? You will be welcomed!



A

F

B

G

C

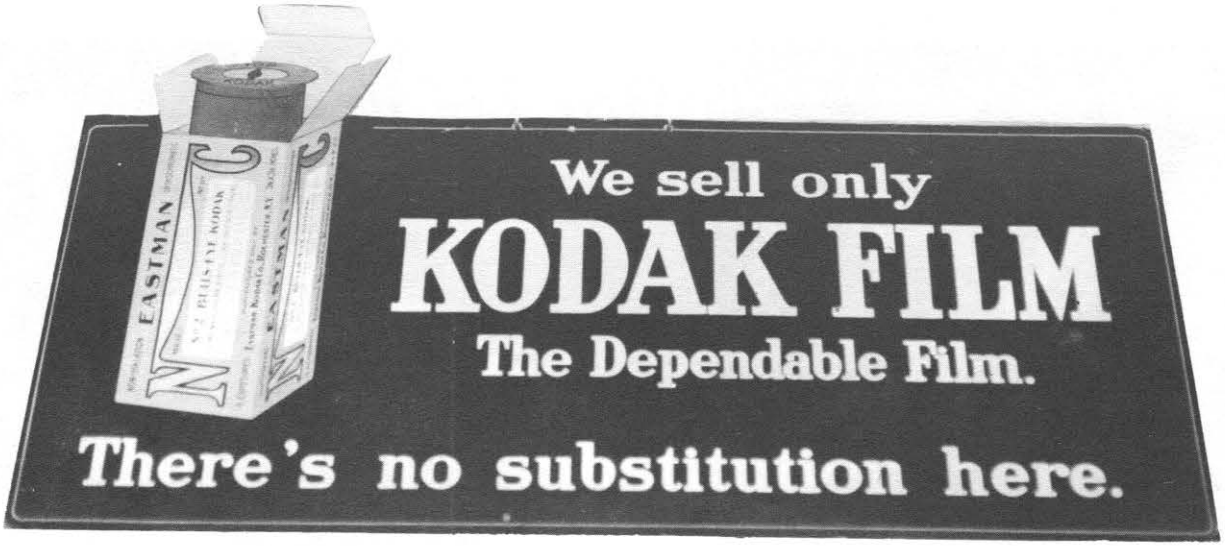
H

D

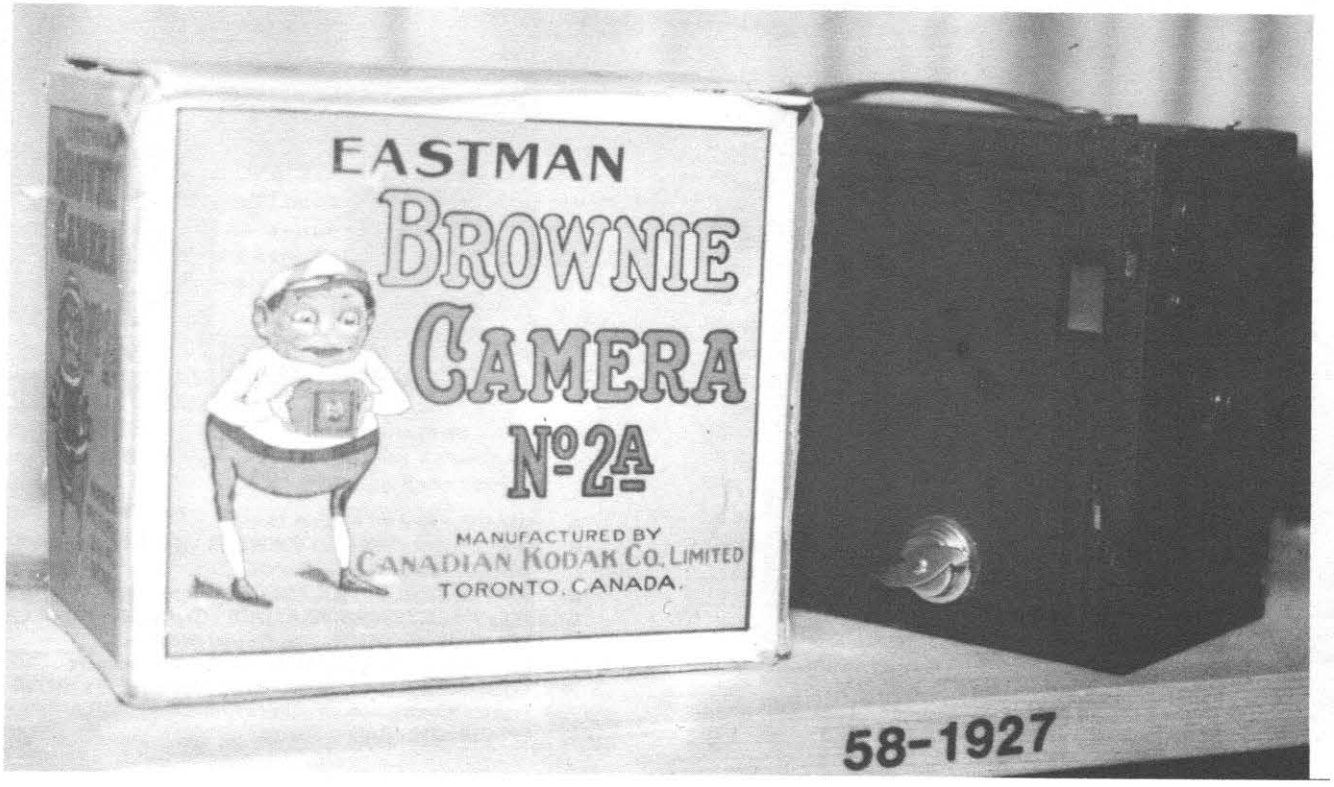
I

E

A IMAGE, PAPER - William Morris
B SPECIALTY - STEREO VIEWERS - Ralph Hattenbach
C IMAGE, PAPER - Lous Smaus
D IMAGE, EARLY PROCESS - Herb Jury
E EQUIPMENT, SUBMINIATURE - Graham Pilecki
F EQUIPMENT, LEICA - Dr. Robert Bingham
G EQUIPMENT, MAGIC SHADOWS - Wes Lambert
H EQUIPMENT 1910 - 1955 - Art Evans/Bob Pins
(Photograph courtesy of Images by Edi)
I SPECIALTY - Robert Suarez

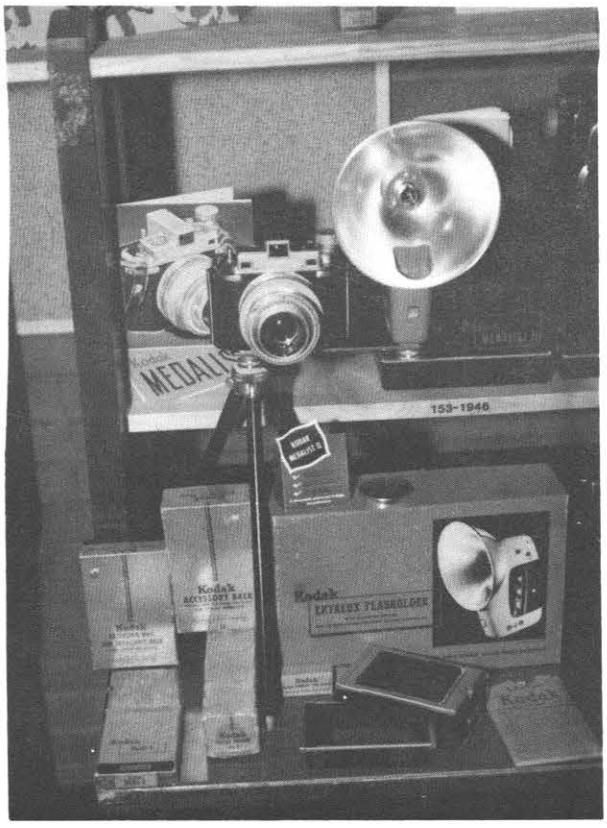


It was sixty feet long, eight feet high, and displayed the largest and most complete collection of Kodak cameras and accessories ALL IN THEIR ORIGINAL BOXES, ever seen anywhere. All this was interspersed with a fabulous assortment of Kodak point-of-purchase displays and store signs. Not bad for a club exhibit? Did Eastman House have something to do with this? No! This MEGA-COLLECTION displayed at the WPCA Fall Show in Pasadena was the work of one man . . . Charles Kamerman, a WPCA member and Kodak enthusiast par excellence. One year ago Charles mounted a similar but smaller display which only took thirty-five feet. We were able to show you that one with a panoramic photograph (see Issue 56). This time you will have to be satisfied with bits and pieces. If Charles insists on continuing with this madness, the WPCA, next Fall, plans to present the Charles Kamerman Show at another auditorium down the street. Oh, yes, he won in his category, Equipment/General, and was voted the "Most Popular Exhibit" (same as last year).



Give a
KODAK
KODAK
KODAK

DUAFLEX IV
FLASH OUTFIT
Starflex Outfit
EASTMAN
KODAK
A-E-T
EASTMAN
STUDIO SCALE
41-1920
42-1920
43-1920


153-1946
Kodak
ACCESSORY BACK
Kodak
EMVALEX FLASHOLDER

JACOB SCHAUB: PORTRAIT OF AN INVENTOR

Jacob Schaub about the time of his marriage in 1896.

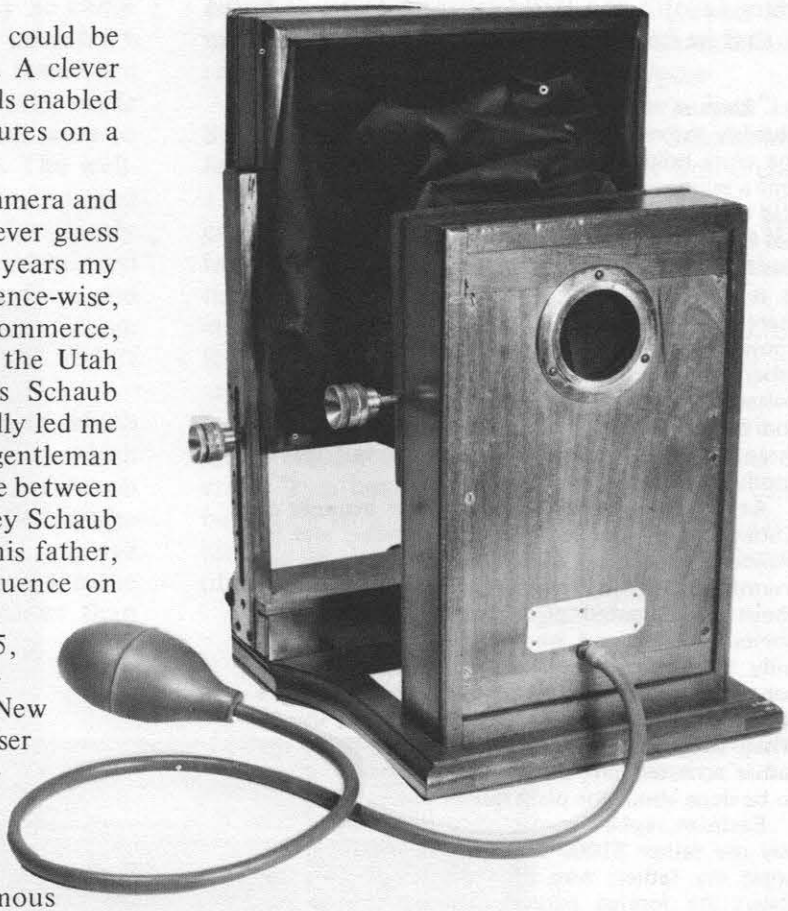
It was during the American Society of Camera Collectors show in "beautiful downtown Burbank" that I was approached by one of the walk-ins. When asked if I bought old cameras, I answered affirmatively. He said that he had some outside in his car; would I care to come and look at them? For some still unexplained reason (I must have wanted to appear cool and relatively uninterested) I suggested that he bring them in. A few minutes later he returned with a bulging cardboard container and plopped it squarely on my table. Expecting the usual assortment of folding Kodaks and box Brownies, I reached in and pulled out . . . a beautiful C-Ordinary (a highly sought-after polished wood Kodak box camera). Stifling an adrenalin-induced cough I quickly showed him to a comfortable chair BEHIND my table. Next to come out was a cute little stereo box camera of uncertain European origin, but hiding underneath was the real surprise; a tiny wood and brass camera the likes of which I had never seen before. It was obviously a multiple-image camera of some sort but the design was completely unfamiliar. I carefully replaced the first two cameras, loudly praising the merits of the little stereo box. NOW I paid for my earlier stupidity. I made an offer for the three cameras, but of course, now that he had them inside the show he would just take them around and see if he could do better. I never spent a more miserable hour waiting for him to come back. Sure enough when he finally returned he had another offer, substantially higher than mine. Calling upon my years of acquired knowledge of the psychology inherent in this type of situation (consisting of well-placed tears and a few veiled threats) I was finally able to purchase the cameras.

Now I could carefuly inspect the camera I really wanted. The name plate gave me a shock. It read: "Jacob Schaub, Manufacturer of Photographic Apparatus, Logan, Utah." Come on, NOBODY made cameras in Logan, Utah! But there it was, spelled out on the little celluloid rectangle, along with the words, "patent applied for".

The camera was fascinating. It measured about eight inches high, with its lens and shutter built into a solid wooden front. The most unique feature was a black rubberized cloth bag where the bellows should be. Furthermore the back was fixed at a permanent distance from the front; the only focusing was done with the lens. By turning a pair of

knurled brass knobs however, the back could be moved horizontally as well as vertically. A clever arm and pin arrangement on both controls enabled the operator to take 6, 15, or 24 pictures on a 4"X5" glass plate.

So there it was. A totally unknown camera and manufacturer, made where you would never guess they made cameras. Over the last two years my research has taken me, correspondence-wise, through the Logan, Utah Chamber of Commerce, Public Library, Better Business Bureau, the Utah State Historical Society, and numerous Schaub relatives still living in Logan. All this finally led me to Jacob's son, Berkley Schaub, a fine gentleman and "family historian" who divides his time between Florida and North Carolina. From Berkley Schaub I was able to put together the story of his father, Jacob Schaub, his cameras, and his influence on the history of photography.

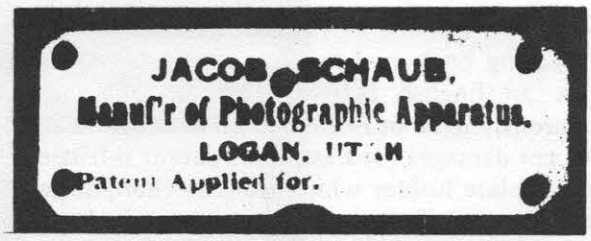


Jacob Schaub was born April 17, 1875, in Zurich, Switzerland. In 1889, fourteen-year-old Jacob and his family arrived in New York City as immigrants on the S.S. Kaiser Wilhelm der Grosse. The Schaubs had converted to the Mormon religion in Europe, so after a brief stay in New York they moved on to Salt Lake City, Utah, where Jacob apparently apprenticed with the famous western photographer, Charles R. Savage.

In 1892 the Schaub family moved to Logan, not far from Salt Lake City, where Jacob, now seventeen, opened the "Schaub Photographic Parlor" on Third Street. For the next four years he practiced his photographic trade, at one point working with another photographer named Torgenson. Then, one day he photographed a particularly beautiful girl, Betty Anhder. They were married on January 2, 1896.

Feeling perhaps that his business in Logan wasn't sufficient to support his wife and unborn son (Stanley), the Schaubs moved back to Salt Lake City. The City Directory for 1897 lists Jacob as a "retoucher" for C.R. Savage, but by the next year he is listed as a photographer again.

Jacob's father Conrad had been a civil engineer and Jacob had acquired his father's knowledge of machinery and invention. His first attempt at patenting his ideas came in 1897 with his application for a new type of envelope. The first of many patents to be issued to him came the next year with English patent #24138 for improvement in photographic plate holders". In 1898 he received American patent #603,972 for the same invention.



Here Jacob's son Berkley recounts a wonderful story that he heard many times from his father:

"Because of his photographic developments, possibly the multiple-image camera, and especially the plate holder patents, the Eastman Kodak Co. sent a representative to see him in Logan, Utah. He was then told pretty cold turkey that Kodak would not brook such local competition and as a result of this he made a trip to see them in Rochester, N.Y. It is possible Kodak paid his expenses because there was always such a money problem, I do not know where the funds would have come from otherwise. (His father had been killed when a horse bolted crossing a bridge after they moved to Logan and the family was really left destitute while the three sons were still in their teens . . . but that is another story.

At any rate, he did not like the attitude of Kodak and of Mr. Eastman in Rochester and he decided to pack up and go home, also suffering from homesickness. He was most anxious to know about his patented plate holder, which Kodak obviously liked and wanted. He tried unsuccessfully to see Mr. Eastman about this, and finally contrived to wait outside of the executive's men's room until the big man himself came to use it. When Eastman was leaving the men's room my father accosted him, demanding to know what was to be done about the plate holder patents.

Eastman replied immediately that they would pay my father $1000 for the U.S. patent, which upset my father, who then demanded to know about the foreign patents. My father said that Eastman then replied: "Oh, those . . . we'll simply go ahead and use them. If you've got the guts to fight me, go ahead!

My father left in high dudgeon and went immediately to a lawyer in Rochester. This lawyer told him that fighting Kodak was virtually hopeless, that "no one has ever won a suit againt them" . . . and that in order to take on the case he would have to ask a fairly high retainer's fee, which of course was completely beyond my father's means. In bitter disappointment and anger he returned to Utah."

Living back in Logan again, Jacob contracted with an English lawyer, Thomas Oldham, who apparently lived in Logan, to go to England and try and get damages for Eastman's patent infringement on his plate holder which was, by then, quite popular in the United Kingdom and Ireland, but apparently nothing ever came of this. Years later, after Agfa-Ansco won an important suit against Kodak, setting legal precedent, the lawyer he met in Rochester suggested following up on the plate holder patent case on a contingency basis, but by that time Jacob had become so disillusioned and poor that he had let the patent expire.

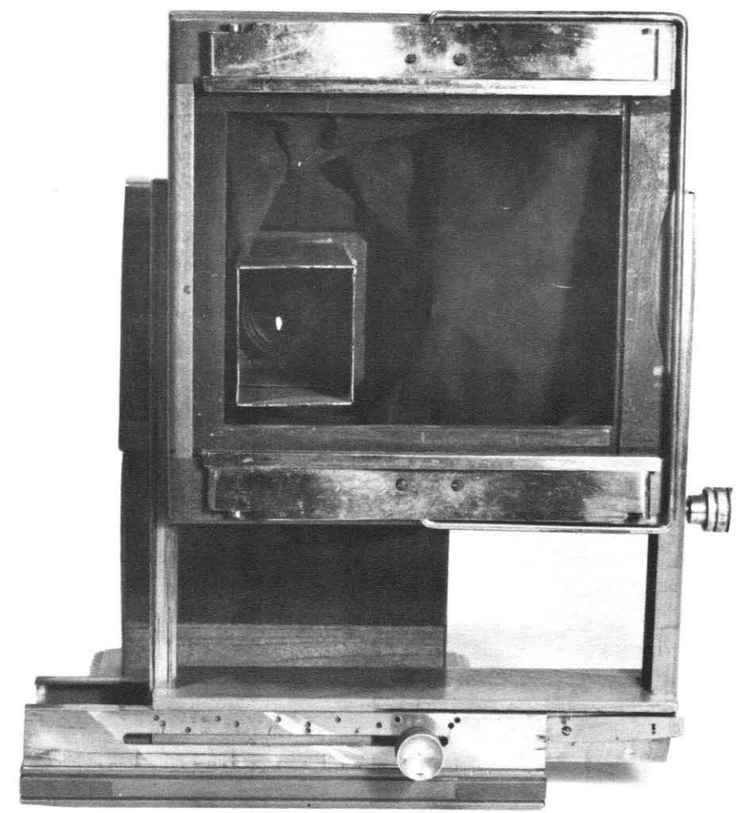
Jacob's ability as a photographer is seen here in his photo of his son, Stanley, taken about 1899.

On October 5, 1899, Jacob Schaub filed a patent application for a camera of unique design. It is interesting to speculate on just why he chose to patent a multiplying camera. Having operated a studio for a number of years it would have been obvious to him that there was money to be made in "penny pictures", the tiny photos that were so popular with young people at the time. The well-known manufacturer, Simon Wing of Boston, had been making multiple-image cameras for nearly forty years and had, in 1899, just introduced their two most popular models, the new Gem and the Ajax, either of which would produce fifteen or more images on a 5"X7" plate. Why didn't Jacob just buy a Wing Camera?

Wing franchised his cameras, the sale of which included a territory of fifty miles or so, in which he wouldn't sell another camera. Perhaps Jacob was a victim of one of these franchises. Perhaps he saw a Wing camera and decided he could improve on the design. In any event the camera he came up with was certainly smaller and lighter than Wing's and used cheaper 4"X5" plates. It was, however, far more complicated and probably couldn't compete price-wise. Jacob's Swiss craftsmanship forced him to design and manufacture a camera that was too good for its purpose

The 1904 Logan City Directory lists Jacob Schaub as "Superintendent, Western Camera Manufacturing Co." It is interesting that he would choose a name that was already well-known in photographic circles. The "other" Western Camera Manufacturing Co. had been based in Chicago and made the popular "Cyclone", a magazine plate box camera. They had, however, merged in 1899 into the Rochester Optical and Camera Co., and the name may have been legally available at the time.

The only evidence that Jacob Schaub ever manufacturered anything but the multiplying camera is a rather conventional looking view camera belonging to a relative in Logan. It also has Jacob's identifying label but it doesn't show the ingenuity of design evidenced in his multiplying camera.



Rear view of Schaub's camera with ground glass removed showing mask for taking six photos on a plate. Note how camera shifts horizontally and vertically.

(No Model.)

J. SCHAUB.

PHOTOGRAPHIC PLATE HOLDER.

No. 603,972. Patented May 10, 1898.

Fig. 1.

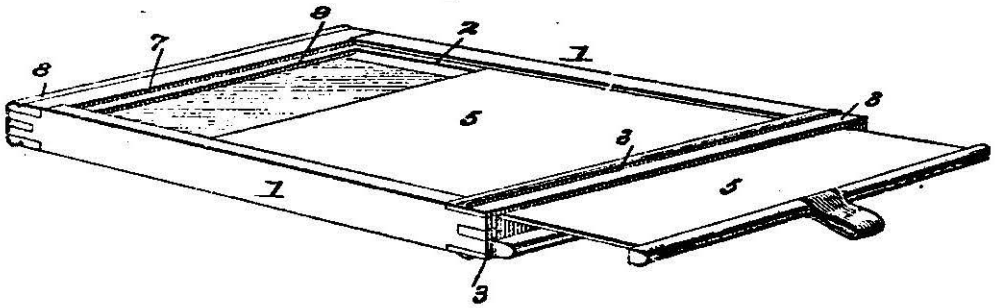


Fig. 2.

Fig. 3.

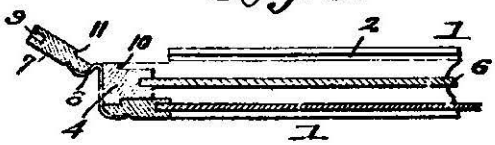
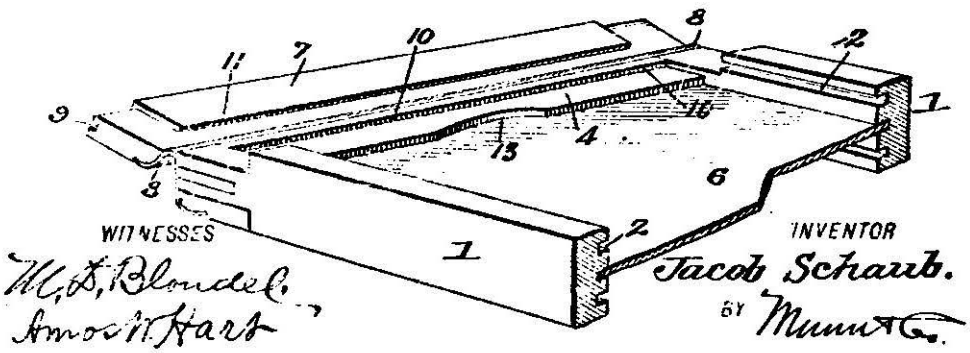


Fig. 4.



WITNESSES

W. S. Blondel

Amos N. Hart

INVENTOR

Jacob Schaub.

BY Munn & Co.

ATTORNEYS.

No. 771,939. PATENTED OCT. 11, 1904.

J. SCHAUB.

PHOTOGRAPHIC PLATE HOLDER.

APPLICATION FILED NOV. 6, 1903.

NO MODEL. 2 SHEETS—SHEET 1.

FIG. 1.

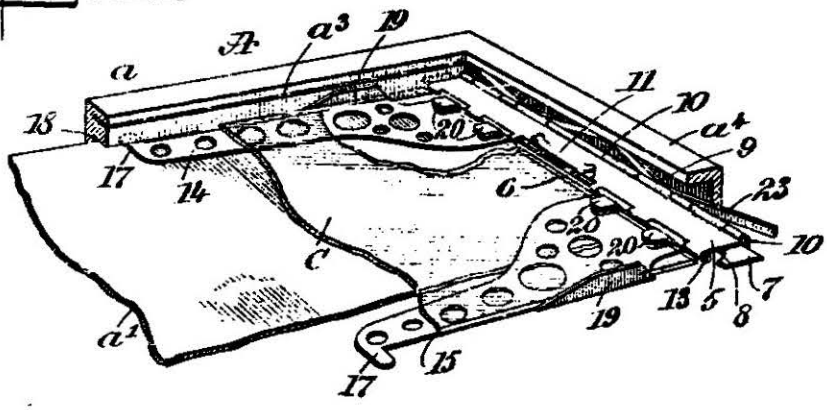


FIG. 2.

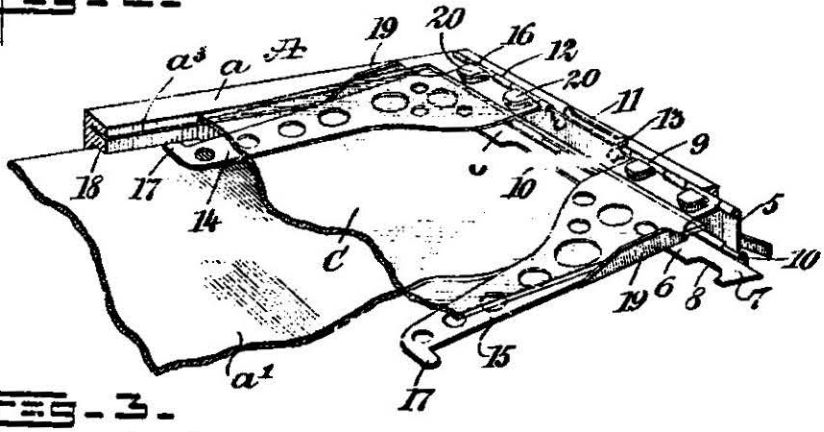


FIG. 3.

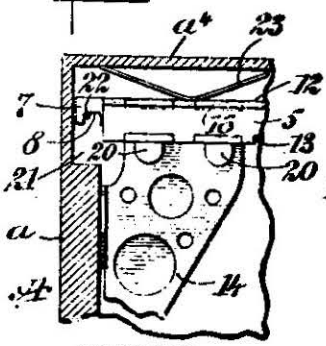
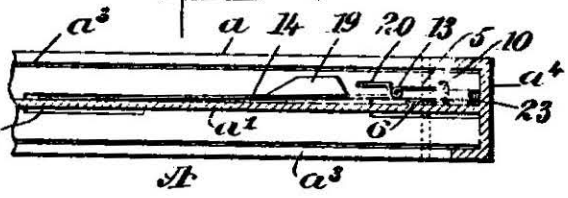


FIG. 4.



WITNESSES:

M. C. Abbott

H. J. Berukoff

INVENTOR

Jacob Schaub

BY Munn & Co.

ATTORNEYS

JACOB SCHAUB'S U. S. PATENTS

U. S. Patent Number	Issue Date	Title
603,972	05/10/98	Photographic plate holder
621,152	03/14/99	Envelop
657,569	09/11/00	Photographic camera
771,939	10/11/04	Photographic plate holder
921,467	05/11/09	Binder-frame for loose leaf books
1,105,161	07/28/14	Locking mechanism for loose leaf books
1,156,319	10/12/15	Communion-service
1,305,671	06/03/19	Apparatus for containing fuel
1,314,984	09/02/19	Artificial fuel machine
1,262,267	04/09/18	Artificial fuel making
1,262,268	04/09/18	Artificial fuel making
1,275,608	08/13/18	Apparatus for consuming fuel
1,225,180	05/08/17	Implement for attaching ear-tags
1,249,515	12/11/17	Cattle-tag
1,340,463	05/18/20	Artificial fuel machine
1,340,464	05/18/20	Mixing maill
1,397,184	11/15/21	Filling machine
1,552,509	09/08/25	Capsule
1,583,800	05/11/26	Steam valve
1,628,333	05/10/27	Filling of capsules
1,783,154	11/25/30	Color for oleomargarine
2,073,353	03/09/37	Apparatus for preparing butter substitute
1,890,131	12/06/32	Machine for cutting of material
2,000,864	05/07/35	Dispensing device
2,077,644	04/20/37	Working and compressing apparatus
1,895,899	01/31/33	Packaging machine
2,020,435	11/21/35	Regulating the mixing of ingredients
2,097,423	10/26/37	Expeller
2,166,197	07/18/39	Kneading apparatus
2,268,905	01/06/42	Chilled edible products
2,370,902	03/06/45	Molding apparatus (deceased)
2,298,903	10/13/42	Chilled products (deceased)
2,339,883	01/25/44	Solid fatty food products (deceased)

During his lifetime, Jacob Schaub acquired 33 patents, on which only three were photographic in nature; one for a camera and two for plate-holders. His career as a photographer had led him to manufacturing cameras. This in turn led to running a machine shop. In 1909 he is listed as the Manager of the "Schaub Machine Co.", and by 1911 as "Owner, Schaub Machine Co.". His photographic interests were set aside for nearly twenty years, during which time his career moved to other areas and numerous inventions, many of which affect us far more than his cameras ever did.

In 1913 he had a small plant in Logan producing stamped metal parts. His 1914 letterhead states: "Consulting Mechnical Engineer and Contract Manufacturer." Then in 1915 he sold part of his machine shop business to the Salt Lake Stamp Co. and moved back to Salt Lake City becoming a stockholder and director of that company, and managing part of the factory. In 1916, he became employed by the American Linseed Co. of New York, and moved to Newark, New Jersey where he perfected a new product, solidified alcohol. Jacob Schaub invented the product now known as Sterno.

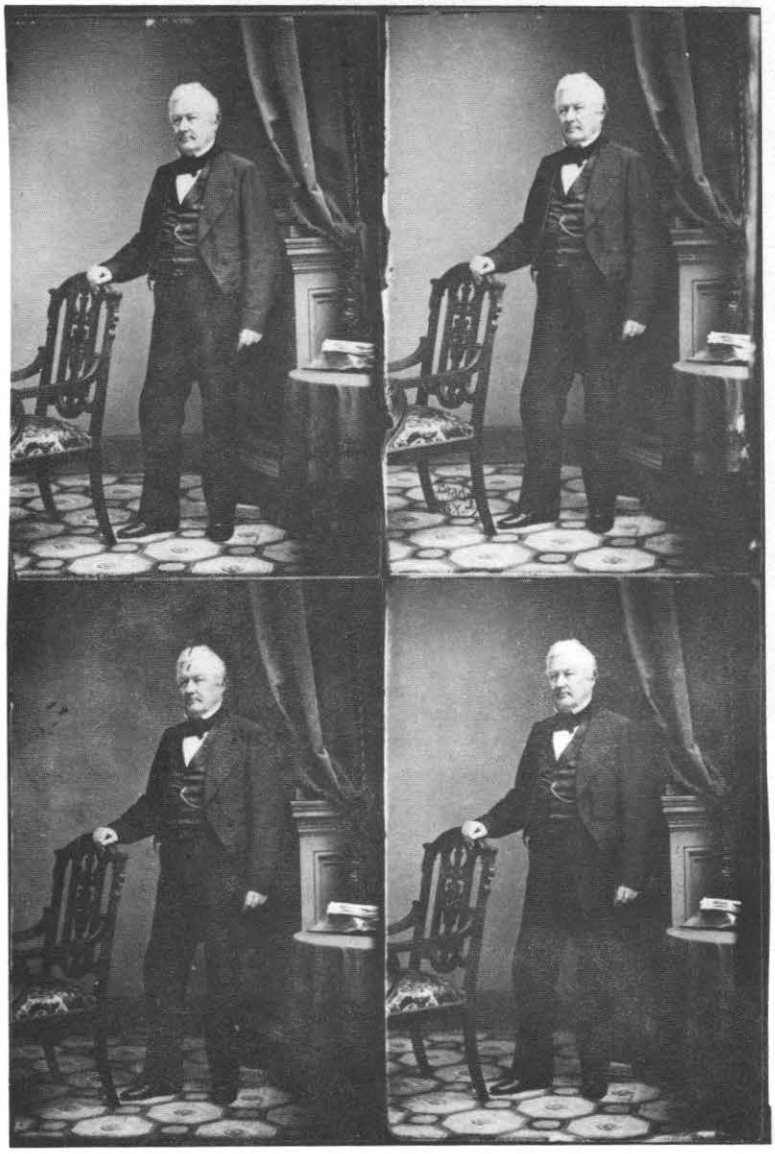
The only other Schaub camera found so far, a front-focus view camera ca. 1905.

Over the next few years he worked for the American Linseed Co. as a factory manager for their plant producing solidified alcohol, then for one of their successor companies, Best Foods, Inc. in Bayonne, New Jersey where, as chief of mechanical development he developed food processing equipment for the production of mayonnaise and oleomargarine.

Jacob remained with Best Foods Inc. until his death in 1940, but during the last fifteen years of his life he once again became interested in photography, setting up in the basement of his Westfield, New Jersey home, a well-equipped studio and laboratory for producing color photographs. Berkley Schaub writes:

> "Some of color prints in those early days were really remarkable, and he worked endlessly in all his leisure time trying to develop a system that would compete with Kodak. He visited old friends at Kodak in Rochester, and always came home enthused that he was "on the right track".
>
> His work became known among various dyestuff manufacturers, who were anxious to get in on the color photography business, and I can recall more than one representative coming to our home laden with samples for my father to "test out".
>
> I well recall the day when my father had worked endlessly to circumvent by his own methods the Dufay color process, had invested some money in having special equipment made, and the tests then ended in failure. I recall how crushed and disappointed my father was at the time. Under that process there were particular plates involved on which were finely etched lines acting as a sort of screen, as I recall. He had tried to measure the etched lines to the exact thousandth of an inch, but when the plates were produced for him they were off just enough in measurement or detail to result in total failure. He then became convinced he could not succeed on this tack.
>
> Unfortunately, he was stricken with a fatal coronary just days before his 65th birthday.
>
> Although I am sure my father would have enjoyed bringing forth something to have bested Kodak, I marveled at his calm philosophical attitude. Although he certainly did not like that Eastman had taken the plate holder invention from him, he really admired Mr. Eastman enormously, marveling at what he had accomplished and at the wonders of the great Kodak Park in Rochester. He would always say: "That Eastman, he was a real genius. He did so much for so many people all over the world. I could never have succeeded like him."

The following is an excerpt from the book, *Anthony, the Man, the Company, the Cameras. An American Photographic Pioneer*, by William and Estelle Marder.



Multiple photo of Millard Fillmore

E. ANTHONY,

No. 501 BROADWAY,

NEW YORK,

Manufacturer and Importer of

PHOTOGRAPHIC, AMBROTYPE, AND DAGUERREOTYPE

MATERIALS OF EVERY DESCRIPTION.

AGENT FOR G. C. Harrison's Cameras.
" " Woodward's Solar Camera;
" " Neff's Melainotype Plates;
" " Atwood's Patent Alcohol;
" " Gramel's Photographic Albums;
" " Sutton's "Photographic Notes,"
" " The "British Journal of Photography,"
" " Dr Hill's Norris' Dry Collodion Plates
" " Cosnly's Flexible Varnish;
" " Pearsall's Patent Universal Plate-Vise.

MANUFACTURER OF Daguerreotype Cases, embracing many new styles;
" " Anthony's Celebrated Collodion;
" " " Diamond Varnish;
" " " Black Varnish, that will not crack;
" " " Negative Gun Cotton;
" " " Albumenized Paper;
" " " Patent Photographic Albums
" " " Nitrate of Silver;
" " " Chloride of Gold;
" " " Auro Chloride of Sodium;
" " " Instantaneous Stereoscopic Views

IMPORTER OF the Genuine Saxe Paper, Purple Glass, Crown Glass, the Best French Chemicals, Filtering Plate Glass, etc., Papers, etc.; Paste Portraits, Fancy Frames, Bristol Boards, etc.; Stereoscopic Views, Cartes de Visite of Celebrities, Albums, etc.

DEALER IN

Apparatus, Mattings, Preservers, Plates, Gilt Frames, and everything required by the Dealer, Operator, or Amateur.

Photographic Backgrounds,

Fancy, Plain, or Landscape

E. ANTHONY,

501 Broadway.

For further particulars see our "Bulletin," which will be forwarded to all who apply for it.

Two Likenesses at Once.

BY THE

DOUBLE CAMERA.

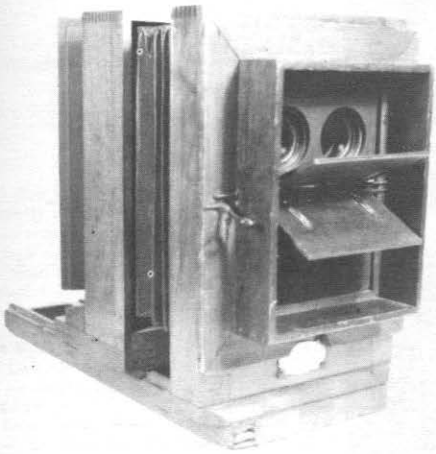
Your Choice for 25 Cents.

James & Co.

Cor Winter & Washington Sts. Boston

Multiplying Cameras

The popularity of the carte de visite and its extension to all parts of the world led to improvements in the cameras used to make them. Disderi, the French photographer who had first popularized the carte, had used a multiple lens camera beginning in 1854. By using from one to as many as thirty-two lenses and a sliding or multiplying back, a great number of negatives could be made in a short time. The Southworth multiplying camera modified by Simon Wing and Marcus Ormsbee, using four lenses, was capable of making up to 616 half-inch square negatives on one 12" x 15" plate in five minutes!



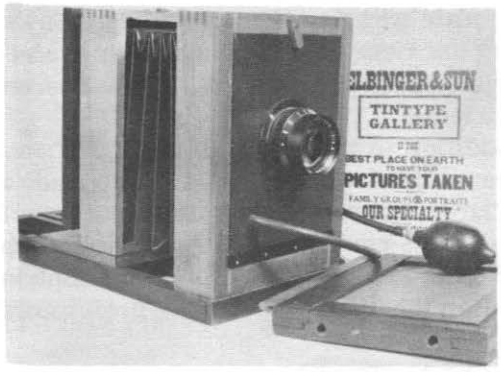
Anthony #41 ferrotype camera with flap shutter

Photographer Lake Price patented a four lens stereo camera in 1858. This was modified in 1869 with an ingenious front gear flap shutter arrangement by Lakeslee which enabled the photographer to make two pairs of stereo negatives on one 5" x 7" plate, or four identical cartes de visite during one sitting. This attachment could be fitted on different cameras, including four-tube cameras made by the Anthony company.

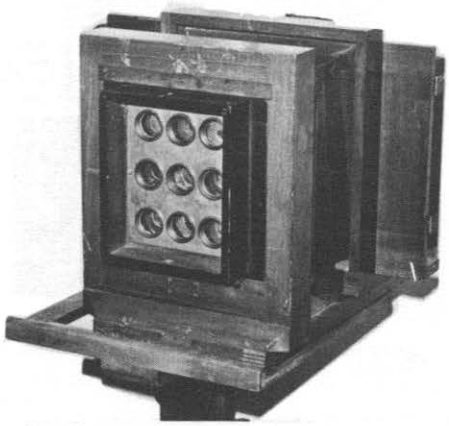
Anthony's multiplying camera with the flap shutter was sold as its #41 Ferrotype camera, later called the Climax Ferrotype camera. With the increasing popularity of the tintype, the camera was advertised as an "excellent and cheap camera for making four bon-tons on a 5 x 7 Ferro plate with four tubes; or one card or cabinet picture on a 5 x 7 plate with one lens." It was sold without lenses, or could be bought from Anthony as part of a Ferrotype outfit complete with all the necessary chemicals, lenses, stand, etc. These multiplying Ferrotype cameras were available from the mid-1850s well into the 1900s.

Anthony's #41 Ferrotype camera has been recreated in a replica model. During the early 1970s, a rebirth of interest in 19th century photography led to creation of the replica tintype as a kind of living nostalgia and a doorway to the past, where anyone could step through and actually live the experience of preparing for a tintype, posing for eight seconds, and receiving a positive photograph on a metal plate made by the same process that was popular a hundred years earlier. The replica magogany tintype camera with holders, single lens and packard shutter sold for $650 in 1975, a far cry from Anthony's price of $27.50 with four tube lenses.

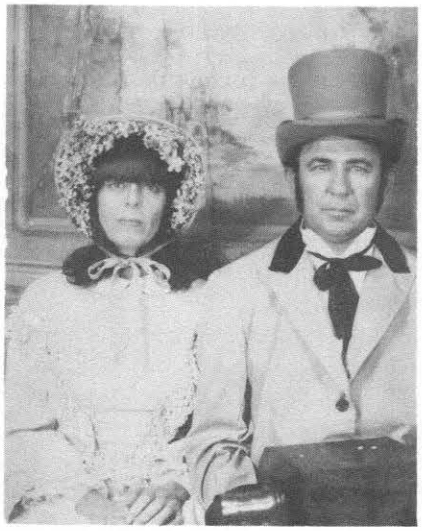
Collector Matt Isenburg with multiple lens cameras



Replica Anthony camera



Anthony #39 ferrotype camera

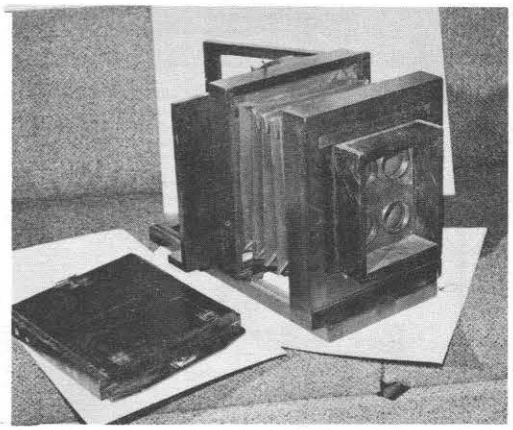


Tintype

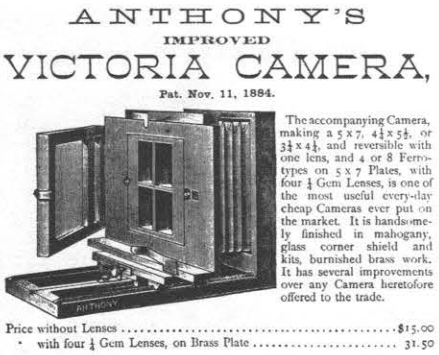
Replica tintype, 1975

Anthony's #41 Ferrotype camera, constructed for use with four lenses, was also made in other numbered size boxes which could take different combinations of multiple images. Anthony's #39 Ferrotype camera was manufactured in a polished light mahogany wood with nine gem tube lenses to take approximately nine identical 1-1/4" x 2-1/4" photos on one 5" x 7" plate with one exposure. Two other popular cameras specifically designed to take a number of multiple images were the 5" x 7" Success Victoria, later called the Improved Victoria camera, which enabled the photographer to take up to eight photos on one 5" x 7" plate with four lenses. and Anthony's #42 Ferrotype or New York Gem camera, with which it was possible to make four, eight, and sixteen photos on one quarter plate with four gem tube lenses.

In addition to these lighter weight and smaller size multipying cameras, the Anthony company also made a number of 8" x 10"and larger size cameras for studio use by professional photographers. These could also be used with multiple lenses. During the 1890s a number of different multiplying camera backs appeared on the market to fit these professional studio cameras.



Anthony Success Victoria with holder



ANTHONY'S
IMPROVED
VICTORIA CAMERA,
Pat. Nov. 11, 1884.

The accompanying Camera, making a 5 x 7, 4½ x 5½, or 3¼ x 4¼, and reversible with one lens, and 4 or 8 Ferrotypes on 5 x 7 Plates, with four ¼ Gem Lenses, is one of the most useful every-day cheap Cameras ever put on the market. It is handsomely finished in mahogany, glass corner shield and kits, burnished brass work. It has several improvements over any Camera heretofore offered to the trade.

Price without Lenses $15.00
with four ¼ Gem Lenses, on Brass Plate 31.50

Photographer with Anthony four-tube camera, circa 1880s

Ferrotype Outfit No. 1.

For those who wish to start on a small scale, the following outfit will suffice for a beginning:

1 ¼ Gem Camera and Holders, with 4 1-9 Gem Lenses, to make 4 1-9 Gems on ¼ Plate
1 Short Head-Rest
1 ¼ Excel. Camera Stand
1 ¼ Rubber Bath and Dipper
1 4 x 5 Rubber Dish
2 No. 0 Rubber Funnels
1 3 oz. Collodion Vial
1 3 oz. Graduated Glass
1 Alcohol Lamp
1 Box Ferro. Colors, Brushes, etc
1 ½ Pint Jar Pearl Paste and Brush
1 Quill Duster
1 Instruction Book, The Ferrotype and How to Make It
1 Box ¼ Ferro. Plates
300 No. 4 Ferrotype Envelopes
1 Pint Silver Bath Solution
½ lb. Ferrotype Collodion
1 lb. Acetic Acid
¼ lb. Cyanide Potassium
1 lb. Sulph. Iron, in bottle
1 Bottle Varnish
1 Pint 95° Alcohol

Total $37 95

Those who wish to make single pictures, 1-9, 1-6 and 1-4 sizes, can do so with this outfit by adding a ¼ E. A. Portrait Lens, with central stops, which will cost, extra, $8 75.

The same outfit as above, but instead of ¼ Camera, Stand, Bath and Dish, we will send ½ sizes. $38 70.

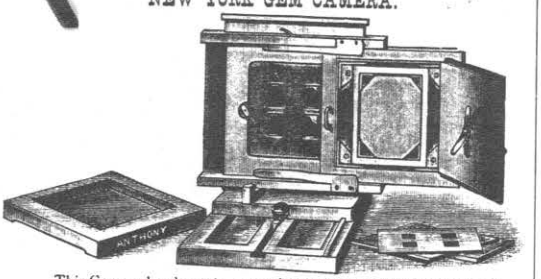
With ¼ E. A. Lens ..... $46 70.
With 1 3 E. A. Lens ..... 52 50.

MANUFACTURED BY

E. & H. T. ANTHONY & CO.,

391 Broadway, New York.

NEW YORK GEM CAMERA.



This Camera has been in great demand for small ferro. work and photographs to half size.

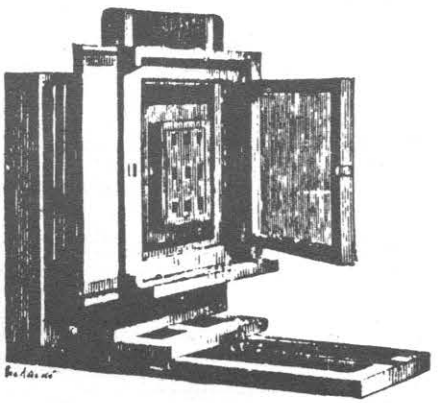
No. 42. For 4, 8 and 16 on 1-4 plate with 4 1-9 lenses 2 on 1-2 plate, and 1-2 to 1-6 reversible with 1 portrait lens—without lenses..... $15 00
The same with lenses 24 00

E. & H. T. ANTHONY & CO., 591 Broadway, New York.

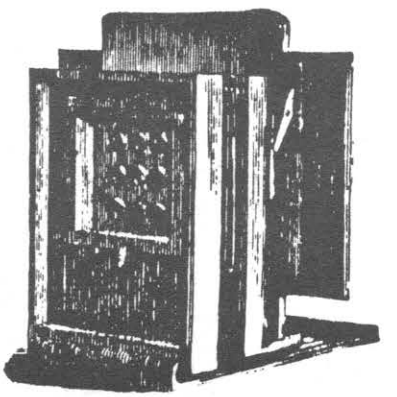
SUCCESS MULTIPLYING CAMERA.

Without Swing.

N 8 x 10 Multiplying Gem Camera, making 72, 36 or 8 on 7 x 10 plate, and 36, 18 and 9 on 5 x 7 with 9 1-9 lenses, 8 on 7 x 10 and 4 on 5 x 7 plate with 1, 2 or 4 lenses, 4 on 7 x 10, 2 on 4-4 and 8 x 10 to 4 ..... $68 00



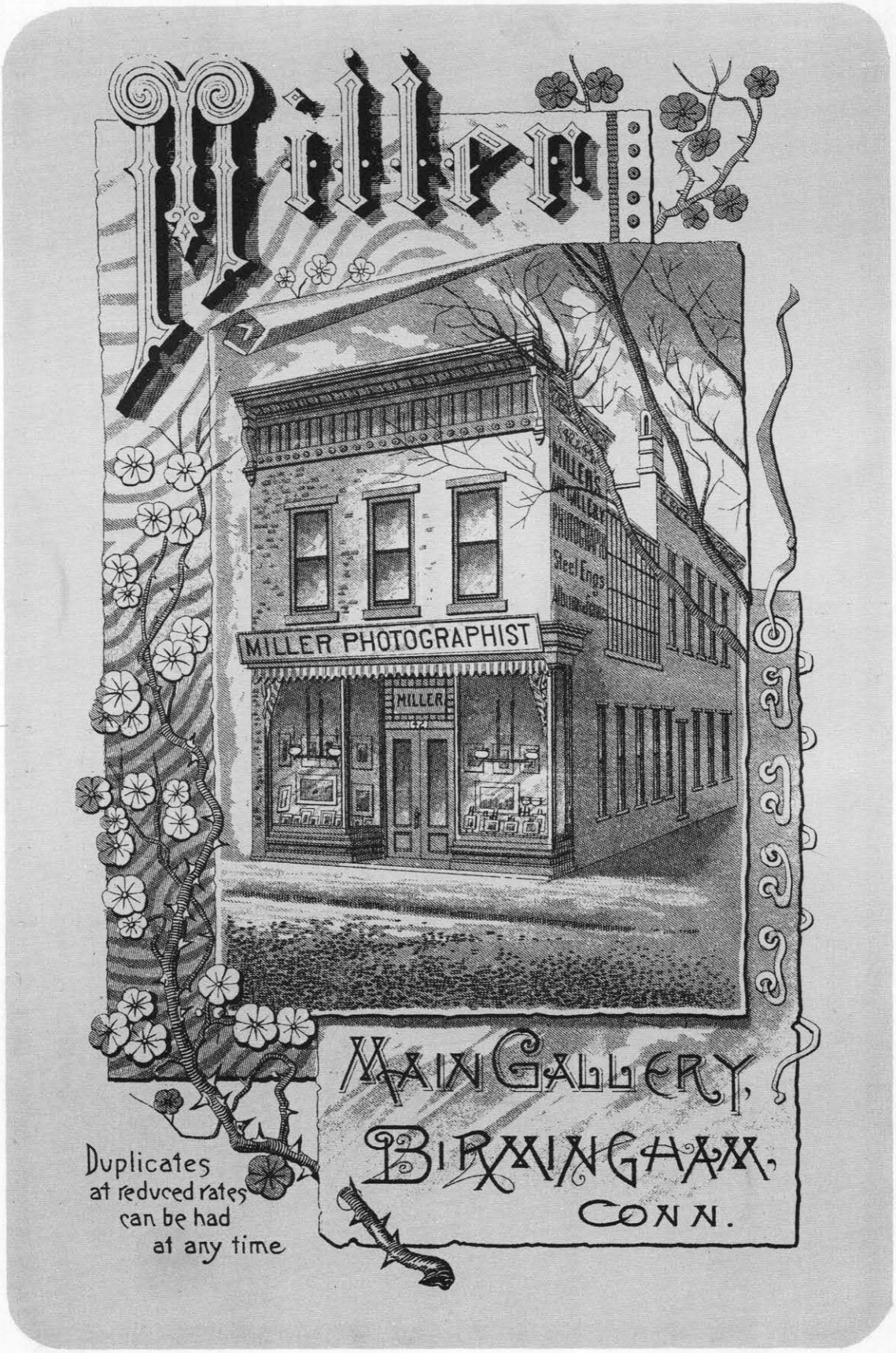
N Camera, Rear View.



O Camera, Front View.

Without Swing.

O Same as N, fitted with nine 1-9 Lenses $90 00
Fitted with nine 1-9 and four 1-4 Lenses 105 00


Miller
MILLER PHOTOGRAPHIST
MILLER
MILLER'S
Steel Engs.
MAIN GALLERY,
BIRMINGHAM,
CONN.
Duplicates
at reduced rates
can be had
at any time